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CATALOGUE

OF

VERNON COLLECTION

OF

PAINTINGS BY BRITISH ARTISTS;

WITH

A GROUP IN MARBLE AND SIX BUSTS.

PRESENTED TO THE NATION BY

ROBERT VERNON ESQ.

ALSO,

OF OTHER ENGLISH PICTURES REMOVED FROM THE NATIONAL GALLERY IN TRAFALGAR SQUARE.

WRITTEN BY S. C. HALL, F.S.A.

LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

1853.

Price One Penny.

THE VERNON GALLERY.

IN placing in the hands of the public a Descriptive Catalogue of the collection so munificently presented to the country by the late Robert Vernon, Esq., it is unnecessary to dilate upon the magnitude and liberality of the gift. This Collection comprises One Hundred and Fifty-four pictures, the finest examples of the leading artists of the British School—the most prominent and popular painters of England. It was made over to the Nation by Deed bearing date the 22d of December 1847.

Previously, however, to these examples of British Art becoming public property an especial grant, which was confirmed by assent of the Trustees of the National Gallery, was made to the proprietors of

THE ART-JOURNAL,

whereby permission was given them to engrave and publish in that Monthly Periodical, the series of pictures. This task has for some months past been carried on through the most eminent engravers of the country, who are thus employed in extensively circulating the best works of those men of whom England is justly proud —extending their renown, giving effect to the lessons inculcated by their genius, and exhibiting British Art for the appreciation of the world; for, published at the very moderate cost at which the proprietors of the ART-JOURNAL are enabled to issue them, they are made accessible to the very humblest classes, and thus become sources of enjoyment and instruction throughout the kingdom and its dependencies.

It is necessary to append here the opinion of Mr. Vernon himself, as extracted from his answer to an Address from the engravers engaged on the work.

"I am exceedingly glad that an opportunity has been afforded me of inspecting the proofs which have been taken of the engravings now finished. They appear to me to be most beautifully executed, and I trust that when published they will be appreciated by the public, and, by their diffusion at so moderate a cost, improve and increase the taste for the productions of our native artists."

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SCULPTURE.

VERNON MARBLES IN THE HALL.

No. 1. **HYLAS AND THE WATER NYMPHS.** Gibson, R.A.

A group in marble. One of the principal productions of this celebrated sculptor.

No. 2. **BUST OF THE LATE RIGHT HON. GEORGE CANNING.** Baily, RA
(After Nollekens.)

In this work, all the characteristic expression and refinement of feature which distinguished the fine head of the statesman are admirably preserved.

No. 3. **BUST OF SCOTT.** Chantrey, R.A.

This repetition of the very famous bust of Scott is the last to which Chantrey put his hand before his decease.

No. 4. **DUKE OF WELLINGTON.** (After Nollekens.) Baily, R.A.

An admirable likeness of the great soldier, taken when he was in the prime of life.

No. 5. **BUST OF NEWTON.** (After Roubilliac.) Baily, R.A.

The head of Newton was very fine, and this bears a striking resemblance to existing portraits of him.

No. 6. **BUST OF THE LATE MARQUIS WELLESLEY.** Bacon, R.A.

A small bust, in which a very perfect resemblance is preserved, of this nobleman, who, by his admirable conduct of public affairs when Governor-General of India, acquired great reputation.

No. 7. **DR. SAMUEL JOHNSON.** Baily, R.A.

This bust of the great lexicographer and moralist, is from a cast in the possession of the sculptor; it bears all the characteristic features of the distinguished original.

No. 8. **BUST OF MR. VERNON.** Behnes.

Presented to the National Gallery by Her Majesty the Queen, His Royal Highness Prince Albert, and the Noblemen and Gentlemen whose names are inscribed on the pedestal

IN the first two rooms are arranged the Pictures of the English School, transferred from the National Gallery, and which form no part of the Vernon Collection: they are numbered according to the Catalogue of the National Pictures; the Vernon Gallery commences in the third room.

No. 78.—**THE HOLY FAMILY.** Sir J. Reynolds, P.R.A.

No. 79.—**THE GRACES.** Sir J. Reynolds, P.R.A.

No. 80.—**THE MARKET CART.** T. Gainsborough, R.A.

No. 99.—**THE BLIND FIDLER.** Sir D. Wilkie, R.A.

No. 100.—**THE DEATH OF LORD CHATHAM.** J. S. Copley, R.A.

No. 105.—**A LANDSCAPE.** Sir G. Beaumont.

No. 106.—**A MAN'S HEAD.** Sir J. Reynolds, P.R.A.

No. 107.—**THE BANISHED LORD.** Sir J. Reynolds, P.R.A.

No. 108.—**VIEW OF MÆCENAS'S VILLA AT TIVOLI.** R. Wilson, R.A.

No. 109.—**LANDSCAPE WITH CATTLE AND FIGURES.** T. Gainsborough, R.A.

No. 110.—**A LANDSCAPE.** R. Wilson, R.A.

No. 111.—**PORTRAIT OF LORD HEATHFIELD.** Sir J. Reynolds, P.R.A.

No. 112.—**PORTRAIT OF THE PAINTER.** W. Hogarth.

THE "MARRIAGE À LA MODE." W. Hogarth.

No. 113. **THE CONTRACT OF MARRIAGE.**—No. 114. **AFTER MARRIAGE.**—No. 115. **THE DISSIPATED HUSBAND.**—No. 116. **THE TOILET OF THE FINE LADY.**—No. 117. **THE DUEL.**—No. 118. **THE DEATH OF THE COUNTESS.**

No. 119.—**A LANDSCAPE.** Sir G. Beaumont.

No. 120.—**PORTRAIT OF NOLLEKENS.** Sir W. Beechey, R.A.

No. 121.—CLEOMBROTUS ORDERED INTO BANISHMENT BY LEONIDAS. B. West, P.R.A.

No. 122.—THE VILLAGE FESTIVAL. Sir D. Wilkie, R.A.

No. 123.—A LANDSCAPE—MOONLIGHT. Williams.

No. 124.—PORTRAIT OF THE REV. WM. H. CARR. J. Jackson, R.A

No. 125.—PORTRAIT OF IZAAC WALTON. J. Huysmam.

No. 126.—PYLADES AND ORESTES. B. West, P.R.A.

No. 128—PORTRAIT OF THE RIGHT HON. W. WYNDHAM. Sir J. Reynolds, P.R.A.

No. 129.—PORTRAIT OF MR. ANGERSTEIN. Sir T. Lawrence, P.R.A.

No. 130.—A LANDSCAPE WITH FIGURES. J. Constable, R.A.

No. 131.—CHRIST HEALING THE SICK IN THE TEMPLE. B. West, P.R.A.

No. 132.—THE LAST SUPPER. B. West, P.R.A.

No. 133.—PORTRAIT OF AN ACTOR. Hoppner.

No. 142.—PORTRAIT OF JOHN KEMBLE. Sir T. Lawrence, P.R.A.

No. 143.—PORTRAIT OF LORD LIGONIER. Sir J. Reynolds, P.R.A.

No. 144.—PORTRAIT OF B. WEST, P.R.A. Sir T. Lawrence, P.R.A.

No. 162.—THE INFANT SAMUEL. Sir J. Reynolds. P.R.A.

No. 171.—PORTRAIT OF SIR JOHN SOANE, R.A. J. Jackson, R.A.

No. 175.—PORTRAIT OF JOHN MILTON. Vander Piaas.

No. 182.—STUDIES OF ANGELS. Sir J. Reynolds, P.R.A.

No. 183.—PORTRAIT OF SIR D. WILKIE, R.A. T. Phillips, R.A.

No. 188.—PORTRAIT OF MRS. SIDDONS. Sir T. Lawrence, P.R.A

No. 217.—PORTRAIT OF W. WOOLLETT. G. Stuart.

No. 220.—PORTRAIT OF JOHN HALL. G. Stuart.

No. 231.—PORTRAIT OF THOMAS DANIELL. Sir David Wilkie.

No. 229.—PORTRAIT OF BENJAMIN WEST. Gilbert Stuart.

No. 233.—PORTRAIT OF WILLIAM PITT. By Hoppner.

THE VERNON GALLERY.

No. 1 **STUDY OF A HEAD.** C. R. Eastlake, R.A.

Under this title we have the portrait of a lady in Greek costume; her face, though pensive, is inexpressibly sweet, and is painted in a quiet subdued tone that well harmonises with the feeling.—Engraved by R. Graves, A.R.A., for the *Art-Journal*, Aug. 1850.

No. 2. **THE WAY TO CHURCH.** T. Creswick, A.R.A.

In the foreground appears a stile about to be passed by a village maiden, and beyond the immediate trees, which are charmingly painted, appears a road winding through a field and leading up to the church. The picture has every appearance of having been most carefully studied on the spot.—*Painted in* 1839. Engraved by J. C. Bentley, for the *Art-Journal*, Sept. 1849.

No. 3. **INTERIOR OF A SYNAGOGUE AT THE TIME OF THE ELEVATION OF THE LAW.** S. Hart, R.A.

An upright composition of imposing effect; the interior is solemn, and the principal figures are forcibly lighted.—*Painted in* 1830. Engraved by E. Challis, for the *Art-Journal*, July, 1851.

No. 4. **THE BAGPIPER.** Sir D. Wilkie, R.A.

A small half-length figure. This picture was painted in 1813, the same year in which Wilkie produced "Blind Man's Buff."—Engraving by R. Bell, for the *Art-Journal*.

No. 5. **THE WOODEN BRIDGE.** Sir A. W. Callcott, R.A.

A small picture. The bridge crosses a narrow stream, and leads to a house lying under the shadow of some high trees.—Engraved by J. C. Bentley, for the *Art-Journal*, Jan. 1849.

No. 6. **NYMPHS BINDING CUPID.** T. Stothard, R.A.

Treated with that classic feeling with which the artist endowed all his mythological subjects. —Engraving by E. R. Whitfield, for the *Art-Journal*.

No. 7. **LAKE AVERNUS, THE SYBIL, AND THE GOLDEN BOUGH.** J. M. W. Turner, R.A.

One of the imaginative productions of the artist, partaking of the style of his recent works but much more definite. The picture is luminous and rich with colour. The composition presents a breadth of foreground deriving life from a few figures mythologically treated, and the whole prospect graduates into a misty and indeterminable distance: it is one of the gems of the artist.—*Exhibited at the Royal Academy in* 1834. Engraved by T. A. Prior, for the *Art-Journal*, May. 1851.

No 8. **LORD AND LADY RUSSELL RECEIVING THE SACRAMENT.** A. Johnston.

This work displays much elaborate painting. In its present position it is seen to advantage —*Exhibited at the Royal Academy in* 1845.

No. 9. **MALVOLIO AND THE COUNTESS.** D. Maclise, R.A.

This is the scene in "Twelfth Night," in which Malvolio presents himself before Olivia, cross-gartered in the garden. The scene is well conceived and carried out.—*Exhibited at the Royal Academy in* 1840.—Engraved by R. Staines, in the *Art-Journal*, Oct. 1849.

No. 10. **THE LUTIST LADY AND ATTENDANTS.** W. Etty, R.A.

The composition presents four figures—a gentleman playing a guitar, two ladies, and a black servant with refreshments—presenting on the whole a group of much interest.

No. 11. **HAPPY AS A KING.** W. Collins, R.A.

He who is so happy, is a boy swung to and fro by his companions on a gate; he comes well out in a ragged bright red waistcoat, and, in his exuberant joyfulness, does ample honour to the title.*—*Exhibited at the Royal Academy in* 1836. Engraved by C. Cousen, for the *Art-Journal*, Feb. 1850.

No. 12. **BATHERS.** W. Etty, R.A.

Two female figures playing with a swan. It is a comparatively recent work.—*Exhibited at the Royal Academy in* 1841. Engraved by E. J. Portbury, for the *Art-Journal*, July, 1849.

No. 13. **THE AGE OF INNOCENCE.** Sir Joshua Reynolds, R.A.

This charming picture Mr. Vernon purchased at the sale of the collection of the late Joshua Harman, Esq., at the price of 1,450 guineas. The work is in excellent preservation.—Engraved by F. Joubert, for the *Art-Journal*, Feb. 1850.

No. 14. **WINDOW IN VENICE DURING THE CARNIVAL.** W. Etty, R.A

A group of three female figures are here seen intently gazing, as we may suppose, on the motley crowd beneath.—Engraving by A. Linley, for the *Art-Journal*.

No. 15. **SCENE FROM "LE DIABLE BOITEUX."** A. L. Egg, A.R.A.

Painted in 1844. Engraved by S. Sangster, for the *Art-Journal*, April, 1851.

No. 16. **LAKE SCENERY IN CUMBERLAND.** P. J. Loutherbourg.

A composition made up of ordinary materials effectively disposed. The foreground is broken up into masses of rock-work and vegetation; while the lake winds between hills and rocks of moderate elevation, thrown into shadow by the setting sun at their back. *Painted in* 1792. Engraved by J. Richardson, for the *Art-Journal*, Sept. 1851.

No. 17. **WAR.** Sir E. Landseer, R.A.

A pendant to the picture of "Peace," illustrating the subject by the results of a recent conflict. The battle has raged around a cottage, the little garden of which is laid waste by the furious combatants.—*Exhibited at the Royal Academy in* 1846.

No. 18. **PORTRAIT OF LADY HAMILTON AS A BACCHANTE.** G. Romney, R.A.

A head and bust, the features expressive of an *abandon*, well becoming the assumed character. The manner is free, and the colour rich and sunny.

No. 19. **ESCAPE OF THE CARRARA FAMILY FROM THE PURSUIT OF THE DUKE OF MILAN.** C. L. Eastlake, R.A.

This picture will be generally remembered as in the Royal Academy Exhibition during the present year.—Engraving by S. Smith, for the *Art-Journal*.

No. 20. **LAKE OF COMO.** C. Stanfield, R.A.

A small picture distinguished by a low-toned brilliancy. The water is tranquil and lustrous and the distant mountains are described with singular truth.—*Painted in* 1826. Engraved by J. Cousen, for the *Art-Journal*, Aug. 1850.

No. 21. **PEACE.** Sir E. Landseer, R.A.

The subject is illustrated by a happy idea, that of sheep cropping the blades of grass which have grown round the mouth of a rusty cannon mounted on the heights near Dover, which afford an extensive view of the Channel and the distant coast of France.—*Exhibited at the Royal Academy in* 1846.

No. 22. **HEAD OF A MONK AT CALAIS.** E. V. Rippingille.

The head is presented in profile. It is a careful study.

No. 23. **FRUIT.—1848.** G. Lance.

Fruit, flowers, and accessories, of rare quality.—*Exhibited at the British Institution in* 1848.

* Formerly in the collection of Mr. Knott, at the sale of whose pictures it was bought.

No. 24. **YORICK AND THE GRISETTE.** G. S. Newton, R.A.

Sterne's "*Sentimental Journey*" has furnished the subject of this picture. It depicts the interior of a draper's shop, and Yorick is purchasing some gloves; but "they were all too large—the beautiful Grisette measured them one by one across my hand—it would not alter the dimensions." The incident is told with the best effect. Yorick appears too much absorbed in watching the interesting Grisette to care much whether the gloves fitted him or otherwise.—*Exhibited at the Royal Academy in* 1830. Engraving by H. Bourne, for the *Art-Journal.*

No. 25. **CLARISSA HARLOWE.** C. Landseer, R.A.

A female figure kneeling in prayer.—Engraved by G. A. Periam, for the *Art-Journal,* June 1850.

No. 26. **A SYRIAN MAID.** H. W. Pickersgill, R.A.

This is giving pictorial interest to portraiture.—Engraved by S. Sangster, for the *Art-Journal,* March, 1850.

No. 27. **THE PRIDE OF THE VILLAGE.** J. Callcott Horsley.

The composition presents three figures, "The Pride of the Village" and her parents. In the last stage of consumption, she is seated in the neat little room, anxiously watched by her parents, one of whom tenderly ministers to her wants, while the other reads the Bible.—*Exhibited at the Royal Academy in* 1839. Engraving by G. A. Periam, for the *Art-Journal.*

No. 28. **HIGHLAND MUSIC.** Sir E. Landseer, R.A.

The piper blows up his chanter in a manner to "gar the rafters dirl," and to an audience of dogs which are all deeply interested in the music. The effects of the bagpipe on the animals are variously and distinctly described.—Engraved by H. Beckwith, for the *Art-Journal,* Jan. 1849.

No. 29. **THE CASEMENT.** G. S. Newton. R.A.

A small picture, of the size usually painted by this artist. It presents a single figure—that of a girl, whom we may suppose to be at a casement. The back-ground is deep, and throws the figure out, especially the head, with much brilliancy. It has been engraved under the title of the "Dutch Girl."—Engraving by J. Stephenson, for the *Art-Journal.*

No. 30. **IL DUETTO.** W. Etty, R.A.

A balcony scene, in which are apparent three figures, one a lady who plays the lute, a gentleman who sings, and a black boy who holds the music.—Engraved by R. Bell, for the *Art-Journal,* July, 1850.

No. 31. **DUTCH BOATS IN A CALM.** E. W. Cooke.

One of those North Sea pictures which this artist has painted with so much truth.—*Exhibited at the British Institution in* 1841. Engraved by T. Jeavons, for the *Art-Journal,* July, 1849.

No. 32. **THE WINDMILL.** J. Linnell.

Although small, every part of this picture is made out with delicacy, and without losing in any degree that breadth of treatment so beautiful in painting. This artist is one of the few who succeed equally in landscape and portraiture. His works in each class are distinguished by great power in colour.—*Exhibited at the Royal Academy in* 1847. Engraved by J. C. Bentley, for the *Art-Journal,* July, 1850.

No. 33. **SIR A. HUME.** Sir J. Reynolds, P.R.A.

A picture painted with a free pencil, in Sir Joshua's early style.

No. 34. **SANCHO AND THE DUCHESS.** C. Leslie, R.A.

Sancho Panza sits here in the presence of the Duchess; he occupies a low stool, and is signalized as the lion of the moment on whom all eyes are turned. Sancho is a precisian; he delivers himself with an emphasis that will be heard, and his matter will not dispense with your consideration.*—*Exhibited at the Royal Academy in* 1844. Engraved by R. Staines, for the *Art-Journal,* Feb. 1849.

No. 35. **THE IMPRUDENCE OF CANDAULES, KING OF LYDIA.** W. Etty, R.A.

A group consisting of three figures, one of which stands with her back to the spectator.

* This is a repetition, with many marked improvements, of the picture in the collection of General Wyndham at Petworth, having been painted for the late Earl of Egremont.

No. 36. **VENICE.** C. Stanfield, R.A.

The right of the composition is occupied by magnificent edifices characteristic of the City of the Sea; the left is open, the nearest part being occupied by boats, figures, &c.—Engraved by J. Cousen, for the *Art-Journal*, Feb. 1849.

No. 37. **READING THE NEWS.** Sir D. Wilkie, R.A.

This picture is well known, from an engraving that has long since appeared. It was painted in 1821, and passed, we believe, into the collection of General Phipps. The figures—girls and boys—assembled round one who sits on a stile reading a newspaper—are carefully studied.*—Engraved by W. D. Taylor, for the *Art-Journal*, May, 1850.

No. 38. **THE DANGEROUS PLAYMATE.** W. Etty, R.A.

A small picture of a girl playing with Cupid.—Engraving by E. J. Portbury, for the *Art-Journal*.

No. 39. **VENICE.** R. P. Bonington.

This is a view towards the Dogana, from the two columns; the manner is free, and much of the work seems to have been painted at once. Bonington was one who painted Italian and home scenery with equal success.†—Engraved by J. B. Allen, for the *Art-Journal*, July, 1851.

No. 40. **THE RAFFLE FOR THE WATCH.** E. Bird, R.A.

This is in progress in a country public-house, where the landlord appears holding up the watch, while subscribers are enrolled at the table, round which are numerous figures. There is a moral in the picture which cannot fail to arrest the attention of the close observer.—Engraving by G. Greatbach, for the *Art-Journal*.

No, 41. **STUDY.** W. Hilton, R.A.

This is another of the studies made for "The Discovery of the Body of Harold," being the head of another figure which bends over the body, and is lighted by the taper held by the monk

No. 42. **SIR THOMAS MORE AND HIS DAUGHTER.** J. R. Herbert, R.A

The subject is derived from "Roper's Life of Sir Thomas More." The resemblance to Sir Thomas is very striking, the features are full of the humility of the expression of the text; while those of Margaret Roper declare the acute feelings under which she suffers.‡—Engraved by J. Outrim, for the *Art-Journal*, May, 1850.

No. 43. **FLORIMEL IN THE COTTAGE OF THE WITCH.** F. R. Pickersgill, A.R.A.

The subject is treated with much simplicity; the remarkable figure of the composition is the hag, who lies scowling on the ground.—*Exhibited at the Royal Academy in* 1843.

No. 44. **STUDY OF A HEAD.** W. Hilton, R.A.

This is a study of the head of Edith for the large picture.

No. 45. **THE COUNCIL OF HORSES.** J. Ward, R.A.

This picture, by the veteran artist, was exhibited at the Royal Academy in 1849; and though painted long after Mr. Ward had passed his threescore years and ten, it shows much of the power of his best years.—Engraving by G. Paterson, for the *Art-Journal*.

No. 46. **ARABS DIVIDING SPOIL.** Sir W. Allan, R.A.

Two figures seated in a rocky recess disputing about their plunder. They are very characteristic, and the subject is well supported; it is a good example of this artist.—Engraved by J. T. Smyth, for the *Art-Journal*, December, 1850.

No. 47. **RED CAP.** G. Lance.

Larger than, and altered from, the picture belonging to W. J. Broderip, Esq.—*Exhibited at the British Institution in* 1848. Engraved by W. D. Taylor, for the *Art-Journal*, June, 1851.

* Purchased after the death of Wilkie, but before the news of his decease had reached England.
† This was the first picture exhibited in England by the artist, and bought by Mr. Vernon from the walls of the British Institution.
‡ There is a small copy of this work in the collection of Mr. Birch of Birmingham.

No. 48. **STUDY OF A HEAD.** W. Hilton, R.A.

For the large picture, "The Discovery of the Body of Harold."

This is the head of the monk who bends over and raises the body, holding at the same time a torch, the light from which breaks upon the head so as to bring it out in strong relief.

No. 49. **THE MEETING OF ABRAHAM'S SERVANT AND REBEKAH.** W. Hilton, R.A.

The passages of Scripture here illustrated, are from Genesis, chap. xxiv., verses 22 and 47, "And it came to pass, as the camels had done drinking, that the man took a golden ear-ring of half a shekel weight, and two bracelets for her hands of ten shekels weight of gold." * * * * And he "put the ear-ring upon her face, and the bracelets upon her hands." Behind Rebekah is a company of water-bearing maidens.*—*Exhibited at the Royal Academy in* 1829. Engraved by C. Rolls, for the *Art-Journal*, March 1851.

No. 50. **SKETCH.** T. Stothard, R.A.

Groups of Bacchanals and Cupids designed for the subject of "Intemperance," painted on the walls of the great staircase of Burleigh House in 1802.—Engraved by T. Chevalier, for the *Art-Journal*, July, 1851.

No. 51. **THE COVER SIDE.** F. R. Lee, R.A.

This subject has been carefully studied, and the picture represents a scene well known to sportsmen.†—*Painted in* 1839. Engraved by J. Cousen, for the *Art-Journal*, April, 1851.

No. 52. **THE ENTHUSIAST.** T. Lane.

A venerable Piscator, who, kept by a fit of the gout from the river-banks in May, endeavours to procure enjoyment on the principle that "necessity is the mother of invention."—Engraved by H. Beckwith, for the *Art-Journal*, December, 1850.

No. 53. **PORTRAIT, THE ARTIST'S DAUGHTER.** H. Howard, R.A.

A lady in an erect attitude. The work is rather a picture than a portrait.—Engraved by H. Wagner, for the *Art-Journal*, May, 1851.

No. 54. **VENICE.** J. M. W. Turner, R.A.

This is a view of the Grand Canal, with the Dogana, and all the well-known edifices which group with it.—Engraved by J. T. Willmore, A.R.A., for the *Art-Journal*, Aug. 1849.

No. 55. **PORTRAIT OF HIMSELF.** Sir J. Reynolds, P.R.A.

This is a three-quarter portrait, painted for Mrs. Thrale. Very carefully executed, in a rich tone of colour.

No. 56. **CHRIST LAMENTING OVER JERUSALEM.** C. L. Eastlake, R.A.

"O Jerusalem! Jerusalem! which killest the prophets and stonest them that are sent to thee, how often would I have gathered thy children together as a hen doth gather her brood under her wings, and ye would not!" The divine apostrophe has been rendered with all the depth and tenderness with which the living Saviour uttered it; the scene is the Mount of Olives, and He is accompanied by Peter, John, James, and Andrew; His head being turned from them, and looking down upon the city. The centre of the composition is occupied by Peter, who wears a light yellow drapery.

No. 57. **THE DAME SCHOOL.** T. Webster, R.A.

This picture sustains the just conception of the quiet orderly economy of a village school conducted by such a "dame" as her to whom we are here introduced. In the assemblage of pupils is presented a striking variety, comprehensive of every quality of intellect. The schoolmistress sits with her back to the light, which breaks here and there upon the figure.—*Exhibited at the Royal Academy in* 1845.

No. 58. **PORTRAIT OF A LADY.** Sir T. Lawrence, P.R.A.

This is an unfinished work: the head only is painted, the rest of the canvas being uncovered. It is probable that very little more would have been done to the face, as it was the known custom of Lawrence to forward the heads of his works before drawing in the figures. As a work of the last year of the life of such a man, an enhanced interest must attach to it; it shows that he advanced into life without exhibiting the failings that usually mark its decline.‡—Engraved by R. A. Artlett, for the *Art-Journal*, Sept. 1850.

* This was a commission from Mr. Vernon, one of the very few received by the artist. Had he lived to the present time, he would not have suffered the pangs proverbially the lot of "patient merit."

† The small group of dogs, keepers, &c., was sketched in by E. Landseer, R.A.

‡ This was intended for a full-length portrait of the Dowager Countess of Darnley: it was purchased at Christie's at the sale of Lawrence's unfinished works, &c.

No. 59. **GRAND CANAL, VENICE.** J. M. W. Turner, R.A.

The spectator looks towards the Rialto and the Doge's Palace. The picture is sufficiently detailed to render each object recognizable. Hence we readily discover Canaletti painting in the open air on a kind of stage on the left of the picture; but Canaletti painted Venice in sober tones very many degrees removed from the dazzling light and colour of Turner.—*Exhibited at the Royal Academy in* 1833. Engraved by T. A. Prior, for the *Art-Journal*, March, 1850.

No. 60. **THE DEAD ROBIN.** H. Thompson, R.A.

Two children, small life-size, lament the death of their bird. The nearer of the two little figures is very forcibly relieved.

No. 61. **NYMPHS BATHING.** T. Stothard, R.A.

A dark picture, of a retired scene.—Engraving by C. Cousens, for the *Art-Journal*.

No. 62. **THE LAST IN.** W. Mulready, R.A.

A village school, in which the master, with ludicrously mock ceremony, hat in hand, and hand on heart, receives the "last in"—a loutish boy, whose depreciating look acknowledges the embarrassment of his position. The style of this artist is peculiarly his own; each of these figures is painted with the most elaborate care. The manner presents a curious and striking contrast in the flesh and costume; the former is painted with the most perfect tenderness, while the latter is studiously disposed in thick folds, which contribute, in no small degree, to the effect of the work.—*Exhibited at the Royal Academy in* 1835. Engraved by J. T. Smyth, for the *Art-Journal*, March 1850.

No. 63. **THE INSTALLATION.** B. West, P.R.A.

The interior of a chapel, wherein are assembled a group of princes, nobles, and priests, to celebrate this imposing ceremony. From the costumes and accessories it may be presumed that the period is one of early English History. The picture is painted in a warm harmonious tone and with considerable finish.—Engraving by W. D. Taylor, for the *Art-Journal*.

No. 64. **CROSSING THE BROOK.** W. F. Witherington, R.A.

The scene is closed by a dense screen of trees; in the foreground are two figures, mother and child—the latter, carefully stepping from stone to stone across a shallow stream, aided by the former.—Engraving by E. Brandard, for the *Art-Journal*.

No. 65. **MY UNCLE TOBY AND THE WIDOW.** C. Leslie, R.A.

This is a well-known picture, wherein the widow complains of her eye, into which something has fallen; Uncle Toby examines it, with all the simplicity of childhood, but protests he can see nothing.—*Exhibited at the Royal Academy in* 1831.

No. 66. **VIEW IN ITALY.** R. Wilson, R.A.

A companion work to another in this collection. Both are painted in the clear warm tone usually adopted by the artist.

No. 67. **THE VINTAGE IN THE CLARET VINEYARDS OF THE SOUTH OF FRANCE, ON THE BANKS OF THE GIRONDE.** T. Uwins, R.A.

The view of these far-spreading vineyards is far from monotonous; to all who have seen the land that yields the odorous Bordeaux this prospect will be a refreshing reminiscence.

No. 68. **WOOD SCENE.** J. Linnell.

An undoubted transcript from nature. An open common on the skirts of a wood, with labourers felling timber, are the simple materials of which the picture is composed.—Engraved by T. A. Prior, for the *Art-Journal*.

No. 69. **DRY READING.** A. Geddes, A.R.A.

Two figures, a man and woman, both seated, the former sleeping*.—Engraving by W. Greatbach, for the *Art-Journal*.

No. 70. **LANDSCAPE.** Sir A. W. Callcott, R.A.

A group of cows at early morning.—Engraved by R. Brandard for the *Art-Journal* March 1851.

No. 71. **THE SAVIOUR.** W. Etty, R.A.

One of the many finished studies of the master.

* Portraits of Terry the actor and his wife, sister of P. Nasmyth

No. 72. **A MAGDALENE.** W. Etty, R.A.

She is semi-nude, and engaged in devotion, with a missal before her.—Engraved by F. Bacon, for the *Art-Journal*, 1842.

No. 73. **CHANCEL OF THE COLLEGIATE CHURCH OF ST. PAUL AT ANTWERP.** D. Roberts, R.A.

To the lighter tones of the building the richly carved dark oak loges of the college present a striking contrast. Although the manipulation looks facile and free, the spectator is struck by the nice distinctions maintained, to describe respectively wood and marble. The church is crowded with Spanish-looking figures; in short, in everything this picture is a good example of the style of the artist.—Engraved by E. Challis, for the *Art-Journal*, October 1851.

No. 74. **SCENE ON THE LINCOLNSHIRE COAST.** F. R. Lee, R.A.

The whole of the near parts of the picture, an open slope, is disposed in shade: beyond is a glimpse of the sea. The treatment is broad and effective.—*Painted in* 1834. Engraved by E. Radclyffe, for the *Art-Journal*.

No. 75. **WESTMINSTER BRIDGE.—1745.** S. Scott.

This view, like its companion, by the same artist, is taken from the Surrey shore; it shows only four arches of the bridge, the remainder of the composition being made up of the picturesque gable-ended buildings of the period, represented under the effect of evening.—Engraved by J. B. Allen, for the *Art-Journal*.

No. 76. **LONDON BRIDGE.—1745.** S. Scott.

A view of the old bridge, with its castellated gateway and houses overhanging the water, painted with great transparency of colour, and the finish of the Dutch school.—Engraving by J. B. Allen, for the *Art-Journal*.

No. 77. **COAST VIEW.** Sir A. W. Callcott, R.A..

The picture is considerable in size, but the materials are very simple—a jetty and a few figures, sands as at low water, with the minor incident of coast scenery. But, although so simple, everything greatly contributes to the effect.—Engraved by J. H. Kernot, for the *Art-Journal*, June 1850.

No. 78. **THE PRINCE OF ORANGE LANDING AT TORBAY.** Turner, R.A.

The principal object in this picture is a boat full of people. The prominent figure who lifts his hat, is, of course, the Prince of Orange; and although the boat is at some distance, and the figures consequently are not very distinct in outline, yet it is stamped most unequivocally as of the period proposed. The water heaves with a heavy ground-swell, which crosses the canvas transversely, and as sweeping towards the land, lifts the bows of the boat out of the water.—*Exhibited at the Royal Academy in* 1832. Engraving by W. Miller, for the *Art-Journal*.

No. 79. **A SCENE IN CUMBERLAND.** T. S. Cooper, A.R.A.

A group of cattle—cows, sheep, and a goat. The time of day is early morning, when the mist is clearing off.—*Exhibited at the Royal Academy in* 1847. Engraved by J. Cousen, for the *Art-Journal*, Jun 1849.

No. 80. **THE DUTCH VILLAGE.** Sir A. W. Callcott, R.A.

On the right appear houses, under the shade of some trees; and on the left the composition opens, showing the course of a river, with boats and distant bank. The composition is of the simplest kind.—*Exhibited at the Royal Academy in* 1834. Engraved by R. Wallis, for the *Art-Journal*, Nov. 1850.

No. 81. **THE FISHERMAN'S HOME.** F. Danby, A.R.A.

This composition is a very recent work. The "home" is on a rock, round which flows the tide, now seen under the aspect of a gorgeous sunset.—*Exhibited at the Royal Academy in* 1846. Engraving by A. Willmore, for the *Art-Journal*.

No. 82. **COUNTRY COUSINS.** R. Redgrave, A.R.A.

On the one hand, the cold and impertinent reception is obviously set forth; and on the other, a sense of intrusion is distinctly shown.—Engraving by H. C. Shenton, for the *Art-Journal*.

No. 83. **RETURNING FROM MARKET.** Sir A. W. Callcott, R.A.

The foreground presents a group composed of, we may presume, a farmer's wife mounted upon a pony, by the side of which is another bearing a child. They are riding across a brook preceded by a girl with a basket on her head. The background affords a view of the village, and on the right we see the road they are travelling. There is more of colour than we usually find in the pictures of Callcott; the lights are also broader, and, as is usual in all the works of this painter everything keeps its place.—*Exhibited at the Royal Academy in* 1834. Engraved by J. Cousen, for the *Art-Journal*, June 1850.

No. 84 **ITALIAN GIRL WITH TAMBOURINE.** PENRY WILLIAMS.

She is seated, holding her tambourine, as if resting.—Engraving by C. ROLLS, for the *Art-Journal.*

No. 85. **ITALIAN PEASANTS RESTING.** PENRY WILLIAMS.

These are a man and woman, who are seated at the foot of a cross; they are characteristic in everything, having been closely studied from natives of Italy. Engraved by C. ROLLS, for the *Art-Journal,* October 1851.

No. 86. **RUSTIC CHILDREN.** T. GAINSBOROUGH, R.A.

This little picture is one of that class which, in style, Wilkie used to compare with Velasquez.* —Engraved by G. B. SHAW, for the *Art-Journal,* April 1850.

No. 87. **FAIR TIME.** W. MULREADY, R.A.

We find here two figures in a state of intoxication. The nearer of the two is surrounded by boys to whom he is giving halfpence; the other is dancing with all his heart, and singing with all his lungs, much to the scandal of a quiet neighbourhood.†—*Exhibited at the Royal Academy in* 1840.

No. 88. **PORTRAIT OF THOMAS MORTON, DRAMATIST.** SIR M. A. SHEE, P.R.A.

A good resemblance of the distinguished dramatic writer.

No. 89. **INTERIOR OF BURGOS CATHEDRAL.** D. ROBERTS, R.A.

The style of the interiors of this artist is remarkable for the full and entire detail of the places they represent.—*Painted in* 1835. Engraved by E. CHALLIS, for the *Art-Journal,* July 1849.

No. 90. **LAKE AND TOWER IN DE TABLEY PARK.** J. WARD, R.A.

This picture is much more vigorous in style than later works by the same hand. On the foreground, being the shore of the lake, are cattle—cows, a bull, &c. The tower rises from an islet in the middle of the lake, the distant banks of which are shaded by trees. The whole is brought forward under a clouded aspect, which is everywhere sustained. The left distance of the composition presents passages firmly painted, and in close reference to nature.‡—*Exhibited at the Royal Academy in* 1815. Engraved by T. A. PRIOR, for the *Art-Journal,* Feb. 1851.

No. 91. **THE FIRST EAR-RING.** SIR D. WILKIE, R.A.

This picture was painted in 1835. "The First Ear-ring" is a domestic subject, showing in its execution the more free manner that Wilkie had gradually adopted. The point of the composition is sufficiently perspicuous. The little girl dreads the pain of the operation, but is exhorted to courage by her mother, who stands by her. The figure of the spectacled lady, so intent upon fixing the ear-ring, is a most successful realization.§—Engraved by W. GREATBACH, for the *Art-Journal,* Nov. 1849.

No. 92. **SPANIELS OF KING CHARLES'S BREED.** SIR E. LANDSEER, R.A.

This picture was exhibited at the British Institution a few years ago. The animals were the property of Mr. Vernon, for whom the picture was painted. The life expressed in the eyes of these dogs, and the warm sleekness of their coats, will be noticed.—Engraving by J. OUTRIM, for the *Art-Journal.*

No. 93. **INFANT BACCHUS.** SIR M. A. SHEE, R.A.

He is laid upon his back, and holds up a bunch of grapes.—Engraving by T. VERNON, for the *Art-Journal.*

No. 94. **YOUTH AT THE PROW AND PLEASURE AT THE HELM.** W. ETTY, R.A.

This is one of the best compositions of the artist. We see Mythology and Poetry painted continually by men of all schools. What style of painting soever Mr. Etty may have essayed, on this class of composition his fame will rest, and upon no other, for herein he invested his originality —*Exhibited at the Royal Academy in* 1832. Engraved by C. W. SHARPE, for the *Art-Journal,* April 1850.

* A study for the larger picture, but highly finished, and in many respects better.
† This picture was commenced by Mr. Mulready about thirty-six years ago. He had repeatedly touched upon it, and finished it up when transferred to the present collection.
‡ Purchased at the sale of Lord De Tabley's collection
§ Painted for the late Duke of Bedford, and purchased of the Dowager Duchess.

No. 95. **FARM-YARD WITH CATTLE.** T. S. Cooper, A.R.A.

The left of the composition shows a farm-house which is thrown into shade, and the immediate foreground is closed by a large oak, joined by other trees so as to form a screen—before which are presented the entire animal *ménage* of the farm-yard.—*Exhibited at the Royal Academy in* 1834. Engraving by J. Godfrey, for the *Art-Journal*.

No. 96. **THE DYING STAG.** Sir E. Landseer, R.A.

The noble animal has striven hard for his life. He has crossed a lake, and, now exhausted on the rocky shore, has been torn down by two dogs, one of whom in the struggle is borne off by a fall which flows over the rocks. The head of the stag is painted with great power.—Engraved by J. Cousen, for the *Art-Journal*, January 1851.

No. 97. **GALILEO.** H. Wyatt.

He holds in one hand a pair of compasses while pondering the solution of a mathematical problem. The figure is small life-size, accurately drawn, and relieved with force.—*Painted in* 1832. Engraved by R. Bell, for the *Art-Journal*, August 1851.

No. 98. **PORTRAIT OF MISS STEPHENS.** T. Jackson, R.A.

The present Dowager Countess of Essex, painted in the zenith of her fame.

No. 99. **NEBUCHADNEZZAR AND THE FIERY FURNACE.** G. Jones, R.A.

A dark composition, realizing to the letter the scriptural version of the miracle.—*Exhibited at the Royal Academy in* 1832.

No. 100. **DR. JOHNSON IN THE ANTE-ROOM OF LORD CHESTERFIELD.** E. M. Ward, A.R.A.

This composition will be remembered as constituting one of the works recently exhibited at the Royal Academy. In addition to the other merits of the picture, it has the value of being purely national, and, though not strictly historical, not less interesting than history.—*Exhibited at the Royal Academy in* 1845. Engraving by C. W. Sharpe, for the *Art-Journal*.

No. 101. **THE WATERING-PLACE.** T. Gainsborough, R.A.

In the foreground of the picture, flows a rivulet crossed by a rustic bridge, on which stands a peasant who has driven down his team to drink of the limpid current. The light and sunny distance has been painted with unusual care and corresponding success, and consists of more of detail than is generally found in the works of Gainsborough, who was, in subject and in style, essentially an English painter.*—Engraved by J. C. Bentley, for the *Art-Journal* Feb. 1849.

No. 102. **THE VINTAGE.** T. Stothard, R.A.

This picture presents numerous figures, some crowned with vine-leaves, others bearing, in oaskets on their heads, the wealth of the vineyard to the press.—Engraving by E. Garner, for the *Art-Journal*.

No. 103. **DISCOVERY OF THE BODY OF HAROLD.** W. Hilton, R.A.

The dead king lies extended, with his face turned towards the spectator, sufficiently to show his death wound. The body is partially lifted by a monk, who holds a torch, and Edith rushes to the spot, tearing her hair in an agony of grief.—Engraving by E. Whitfield, for the *Art-Journal*.

No. 104. **MUSIDORA.** T. Gainsborough, R.A.

A life-size figure, seated by a stream wherein she has washed her feet, and is now drying them. The colouring of this work seems to have lost somewhat of its original brilliancy; but there is enough of other qualities to render it an attractive picture.

No. 105. **FRUIT.** G. Lance.

A comparatively early but admirable specimen of Mr. Lance: painted in 1832.

No. 106. **JULIET AND HER NURSE.** H. P. Briggs, R.A.

A scene from Shakspeare's "Romeo and Juliet."—*Exhibited at the Royal Academy in* 1827. Engraving by S. Sangster, for the *Art-Journal*.

No. 107. **FEMALE HEAD.** E. V. Rippingille.

The style of the picture is most studiously simple—its entire power being confided to the sentiment of the features. Engraved by T. W. Hunt, for the *Art-Journal*, April 1851.

No. 108. **NYMPH.** T. Phillips, R.A.

The head and bust of a small life-size figure.

* This picture was purchased at Christie's. It was the property of a gentleman living in Bedford Square, over whose chimney-piece it had hung for a series of years without having been touched by the cleaner.

No. 109. **LANDSCAPE—VIEW IN ITALY.** R. Wilson, R.A.

This is a composition, rather reminding us of Claude than Poussin. The foreground shows a ruin—a wreck of ancient Rome—graceful even in its solitary dilapidation. On the right hand the view is closed by a high bank crowned with trees, and the middle distance presents a lake, bounded by the remote high lands which are lost in the aërial graduated distance. The tone of the work is sober and earnest—a valuable example of the artist. Engraving by T. A. Prior, for the *Art-Journal*.

No. 110. **BATTLE OF BORODINO.** G. Jones, R.A.

A masterly representation of one of the hardest fought engagements which occurred during the Russian campaign. Napoleon with his staff occupies the right of the picture; he has dismounted from his horse, which is held by an orderly. The Russian position is seen on the elevated ground in the distance, and huge masses of French troops are advancing to the attack. —*Exhibited at the Royal Academy in* 1829. Engraved by J. B. Allen, for the *Art-Journal* October 1851.

No. 111. **THE VILLAGE FESTIVAL.** F. Goodall.

A picturesque reminiscence of old times. The subject is from "L'Allegro,"—

"Young and old come forth to play,
On a sunshine holiday."

Exhibited at the Royal Academy in 1847. Engraved by J. Carter, for the *Art-Journal*, Jan. 1850.

No. 112. **A LADY AND DOG.** H. Wyatt.

A small work, in which the lady is seen asleep in a chair with a small dog in her lap. Engraved by G. A. Periam, for the *Art-Journal*, June 1851.

No. 113. **PORTRAIT OF MR. VERNON.** H. W. Pickersgill, R.A.

A very striking likeness of Mr. Vernon; it is painted with great care and has evidently received all the attention the artist could bestow upon it. Engraved by W. H. Mott, for the *Art-Journal*, Jan. 1849.

No. 114. **STUDY IN ORIENTAL COSTUME.** W. Etty, R.A.

A male figure in Persian costume, the left hand resting on a shield. Engraving by C. Cousen, for the *Art-Journal*.

No. 115. **THE BENIGHTED TRAVELLER.** Sir A. W. Callcott, R.A.

This small picture is sketchy in manner: a bare-footed wanderer with his child on his back presents himself at a cottage door, on the step of which two females stand. The moon is just descending below the horizon, but the principal figures and the doorway are brilliantly lighted up from the interior of the cottage.

No. 116. **WOODLAND VIEW.** Sir D. Wilkie, R.A.

A small close-wooded scene painted by the artist in 1822.

No. 117. **THE LITTLE BRIGAND.** T. Uwins, R.A.

A child who had attired herself in the properties of the studio, and thus presented herself to the artist: he was so much struck by the eccentric association as immediately to determine to paint her in the costume she had assumed.—Engraved by L. Stocks, for the *Art-Journal* March, 1849.

No. 118. **THE FORD.** W. Mulready, R.A.

A picture, representing two youths carrying a girl across a brook. The group is admirably conceived, and the work is painted with all the peculiar characteristics of the artist. Behind the principal group is seen an old man crossing the brook upon horseback.—*Exhibited at the Royal Academy in* 1842. Engraving by L. Stocks, for the *Art-Journal*.

No. 119. **PORTRAIT OF JOHN FAWCETT.** Sir T. Lawrence, P.R.A.

This work was painted when the accomplished artist was in his prime, and the popular and estimable actor in the zenith of his reputation.

No. 120. **THE FALLEN MINISTER.** E. M. Ward, A.R.A.

This is the sketch for the composition exhibited by this artist in 1846,—a picture of character The closest analysis of the work serves to show the diligence with which truth has been sought. The court-loungers and attendants are successfully impersonated; and the King, though we see but his back, is as pointedly Charles II. as if the artist had painted him from the life. The large picture is the property of Lord Northwick.—Engraved by F. Bacon, for the *Art-Journal*, April, 1849.

No. 121. **LADY GODIVA PREPARING TO RIDE THROUGH COVENTRY.** G. JONES, R.A.

The picture derives much force from the manner of its treatment—the sombre archway under which the figures are grouped having afforded the artist valuable scope for the play of light and shadow, of which he has availed himself.—*Exhibited at the Royal Academy in* 1833. Engraving by J. B. ALLEN, for the *Art-Journal.*

No. 122. **THE PEEP-O'-DAY BOY'S CABIN.** SIR D. WILKIE, R.A.

It was in August 1835 that Wilkie went to Ireland, which was then, in regard to Art, almost a virgin soil. He returned with a portfolio rich in valuable subject-matter, although from only two of his sketches were pictures realized; these were, "The Still at Work" and the "Peep-o'-day Boy." The desperate position of the Whiteboy is here most forcibly described, and the description is accompanied by many passages of touching interest; as, for instance, his powerful hand tenderly holds the child which sleeps by his side, while deadly weapons are also within reach. This is a most desirable addition to the national collection, as exhibiting the change of style progressively adopted by Wilkie during a course of thirty years.—*Exhibited at the Royal Academy in* 1836. Engraved by C. W. SHARPE, for the *Art-Journal,* Nov. 1850.

No. 123. **THE TREATY BETWEEN THE SPANIARDS AND PERUVIANS.** H. P. BRIGGS, R.A.

In considering this picture, we are struck with the way in which the artist has dwelt upon the distinction between the conquerors, as an ambitious race, and the simple Peruvians, a people whose policy was peace. The expression of the Inca is admirable; that of the Spaniard with whom he treats, an epitome of all the evil passions which were indulged in the conquests.* Engraved by W. GREATBACH, for the *Art-Journal,* February, 1851.

No. 124. **THE SOUTH-SEA BUBBLE.**

A scene in 'Change Alley in 1720.—E. M. WARD, A.R.A.

"The earth hath bubbles as the water hath,
And these are of them."

This is a severe satire on the speculating mania of the time. The title was accompanied in the Academy catalogue by a quotation from Lord Mahon's *History of England,* wherein it is stated that, during the rage for speculation which was excited by the South Sea scheme, for the despatch of business the office tables were established in the streets; and, in the motley throng that surrounded, all classes were represented—all professions, all parties—churchmen and dissenters—Whig and Tory—country and town. The scene is most faithful to the letter of such description, presenting consequently a vast field for character, which has been occupied with originality, truth, and satire of the keenest point.—*Exhibited at the Royal Academy in* 1847. Engraving by J. CARTER, for the *Art-Journal.*

No. 125. **COMPOSITION.** T. STOTHARD, R.A.

Representing a battle; treated with much spirit.

No. 126. **COTTAGE, FORMERLY IN HYDE PARK.** P. NASMYTH.

This is a veritable locality of unattractive character, presenting only an angular brick dwelling with a few trees, but nevertheless affording an excellent picture, clearly stamped by the qualities of the painter.—Engraving by T. A. PRIOR, for the *Art-Journal.*

No. 127. **NEGRO.** W. SIMPSON.

A life-size circular picture, painted with vigour and truth.

No. 128. **THE OLD PIER, LITTLEHAMPTON.** SIR A. W. CALLCOTT, R.A.

An early production of this master, and valuable as an example of a class of works which originated in the practice of water-colour. The material is of the utmost simplicity; but every item of the composition is an important tributary to a grandeur of effect not the less impressive that the object is so ordinary.† Engraving by J. COUSEN, for the *Art-Journal.*

No. 129. **FALSTAFF AND MRS. PAGE.** G. CLINT, A.R.A.

The lady is seated in profile; Falstaff is seen behind her entering the apartment.

No. 130. **THE NEWSPAPER.** T. S. GOOD.

A small picture, in which is a man intently reading a newspaper.

No. 131. **COAST SCENE.** SIR A. W. CALCOTT, R.A.

A small picture in the style of Vandervelde.—Engraving by J. C. BENTLEY, for the *Art-Journal.*

* Mr. Vernon bought this picture from the artist, after it had gone through the exhibition without finding a purchaser.

† This work was purchased at the sale of Lord De Tabley's collection. The old pier at Littlehampton has long since been removed.

No. 132. **THE SURPRISE.** E. Dubufe.

The picture is well known from engravings. It was formerly in the collection of Lord Charles Townsend.

No. 133. **UTRECHT.** G. Jones, R.A.

The objects in this picture compose well, being such as we find most striking in continental towns.—*Painted in* 1829.

No. 134. **THE MIDSUMMER NIGHT'S DREAM.** T. Stothard, R.A.

Enter Titania with all her train :—

"Come, now, a roundel and a fairy song;
Then for the third part of a minute hence."

The crowd descend to the foreground, whence we trace them into the dark recesses of the wood; the canvas is thronged with dancing figures, presented in the marked style of the painter.—Engraving by C. Cousen, for the *Art-Journal*.

No. 135. **ENTRANCE TO PISA FROM LEGHORN.** Sir A. W. Callcott, R.A.

A large picture, presenting a highly picturesque assemblage of objects—a river, quay, with bridge, and all the beautifully available material characteristic of Italian architecture. It is, as usual, sober in tone and colour.—*Exhibited at the Royal Academy in* 1833. Engraved by J. Cousen, for the *Art-Journal*, September 1850.

No. 136. **CHRIST APPEARING TO MARY MAGDALENE AND THE OTHER MARY.** W. Etty, R.A.

A small picture, in which is seen the tomb, the stone having been rolled away, and the two angels watching. It is freely touched, effective, and luminous.

No. 137. **SKETCH FOR THE BATTLE OF TRAFALGAR.** C. Stanfield, R.A.

The sketch for the large picture painted for the United Service Club. Engraving by J. Cousen, for the *Art-Journal*.

No. 138 **THE PLAY SCENE—HAMLET.** D. Maclise, R.A.

The position of Hamlet at the feet of Ophelia is in accordance with his own expressed choice. Behind the chair of Ophelia is Horatio; the king and queen are on the right, the former wrung to despair by the scene presented to him, the latter fixed and deeply attentive, so that only Hamlet marks the king's agony. Polonius is a figure of an old man in his dotage, on the right of the king and queen. *Exhibited at the Royal Academy in* 1842.

No. 139. **LANDSCAPE.** P. Nasmyth.

A wooded scene, in which a brook flows to the near part of the composition over a rugged and stony bed. A well-selected passage, painted with care.

No. 140. **VIEW IN ITALY.** R. Wilson, R.A.

The eye traverses a lake which occupies the nearer parts of the canvas, and beyond this lies the sea-coast, with an opposite shore very like that of the Bay of Naples.—Engraved by J. C. Bentley, for the *Art-Journal*, August 1851.

No. 141. **A COAST SKETCH.** E. W. Cooke.

A boat-house cut in the chalk sea-wall of the Kent or Sussex coast, the depth of which is successfully represented.—Engraving by A. Willmore, for the *Art-Journal*.

No. 142. **VIEW IN ITALY.** R. Wilson, R.A.

A small picture, in which the principal object is a ruin.—Engraved by J. Carter, for the *Art-Journal*, November 1850.

No. 143. **PRAWN FISHERS.** W. Collins, R.A.

A coast view, flat, but diversified with light and shade. Coast scenery of this kind has been extensively dealt with by our English artists.*—*Exhibited at the Royal Academy* in 1831. Engraved by J. T. Willmore, A.R.A., for the *Art-Journal*, May 1849.

No. 144. **THE ENTRANCE TO THE ZUYDER ZEE.** C. Stanfield, R.A.

One of those Dutch harbours which this artist paints so often. A craft is going out with a stiff breeze and sea to correspond; other vessels are seen in the offing, and upon the land side is the inevitable windmill. The Dutch subjects of this painter are among his best productions.—*Exhibited at the Royal Academy in* 1844. Engraved by R. Wallis for the *Art-Journal*, April, 1849.

* Purchased at the sale of the late Sir F. Freeling's collection.

No. 145. **HIGH LIFE—LOW LIFE.** Sir E. Landseer, R.A.

Two conceptions long celebrated. The butcher's dog is precisely as well-conditioned as when we took leave of him years ago; and the better bred animal, with his more *recherché* accessories, looks not a whit the less refined that he is bound by the same frame which contains his despised associate. Engraved by H. Beckwith, for the *Art-Journal*, Dec. 1849.

No. 146. **EGYPTIANS.** W. Muller.

Two figures seated on the ground facing the spectator; they are in an open scene. The picture is free in execution, rather a sketch than a picture. *Painted in* 1839. Engraving by J. Cousen, for the *Art-Journal*.

No. 147. **THE CROWN OF HOPS.** W. F. Witherington, R.A.

A group of children, one of whom is crowned by the others with a chaplet of hops.—*Exhibited at the Royal Academy in* 1843. Engraved by H. Bourne, for the *Art-Journal*, January 1851.

No. 148. **GOING TO SCHOOL.** T. Webster, R.A.

We see here one of those village schools so well known in the country. The door is open, and an aged dame listens to the well-thumbed legend of her tallest pupil; while an urchin, who has been bird-nesting instead of attending school, peeps in at the door, holding in his right hand a string of birds' eggs.—*Exhibited at the Royal Academy in* 1836. Engraved by J. Phillibrown, for the *Art-Journal*, Oct. 1849.

No. 149. **THE SCANTY MEAL.** J. F. Herring.

Three horses' heads. The animals are assembled round a standing rack, whence they dozingly abstract the thinly-scattered blades of grass, and quietly admit the farm-yard pigeons to a benefit of their modicum.—*Exhibited at the Royal Academy in* 1847. Engraved by E. Hacker, for the *Art-Journal*, Jan. 1850.

No. 150. **CUPID AND THE NYMPH.** W. Hilton, R.A.

The figures are small life-size. A nymph has deprived Cupid of his bow, and he is struggling to regain it.—*Exhibited at the Royal Academy in* 1828. Engraving by P. Lightfoot, for the *Art-Journal*.

No. 151. **LANDSCAPE—SUNSET.** T. Gainsborough, R.A.

This picture is singularly fresh and brilliant. The subject is another "watering-place"—small, but an infinitely better picture than that among the pictures removed from the National Gallery. The materials are a pond and trees, with cattle drinking.

No. 152. **INTERIOR OF A HIGHLAND COTTAGE.** A. Fraser.

A successful study from some humble dwelling. There are two figures; a child in a cradle, which a boy is rocking.—Engraved by C. Cousen, for the *Art-Journal*, Sept. 1850.

No. 153. **THE TIRED SOLDIER.** F. Goodall.

This is one of the numerous French subjects painted by the artist. The tired soldier is seated by the side of a well, from which a maiden, in the attire of the Norman peasantry, is drawing water.—*Exhibited at the Royal Academy in* 1842. Engraving by F. Croll, for the *Art-Journal*.

No. 154. **THE VALLEY FARM.** J. Constable, R.A.

This work makes a beautiful companion to another removed to these rooms from the National Gallery.—*Painted in* 1805. Engraved by J. C. Bentley, for the *Art-Journal*, May, 1849.

No. 155. **THE COUNCIL OF WAR.** L. Haghe.

One of the water-colour productions of this artist, presenting numerous figures in the costume of the seventeenth century. The apartment in which they are assembled is the Hall of Courtray.*

* Purchased at the New Society of Painters in Water Colours. It was the first picture of importance contributed by the artist, and at once established his fame. Mr. Haghe works with the left hand.

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